

# MUSIC AT WINSPEAR



## The Legacy of Bach

Monday, March 21, 2011 at 8:00 pm  
Winspear Centre for the Arts



DEPARTMENT OF  
**MUSIC**  
UNIVERSITY OF ALBERTA





# Program

From Sacred Songs

August Söderman (1832-1876)

1. *Kyrie eleison*

Soprano Alesha Bogdan

2. *Agnus Dei*

4. *Domine Jesu Christe*

5. *Benedictus*

Concert Choir

*When David Heard*

Eric Whitacre (b. 1970)

Tenor Sean McMann

Madrigal Singers

*Tristis est anima mea*

Johann Kuhnau (1660-1722)

*Richte mich, Gott*

Felix Mendelssohn (1809-1847)

Combined Choirs, Debra Cairns, conductor

## -Intermission-

*Motet: O quam gloriosum*

Tomas Luis de Victoria (1548-1611)

*Exultate Deo*

Robin King (b. 1961)

Madrigal Singers

*Sanctus*

Jan Sandström (b. 1954)

*Ave Maria*

Trond Kverno (b. 1945)

Concert Choir

*Cantata BWV 4: Christ lag in Todesbanden* Sinfonia

1. *Christ lag in Todesbanden (SATB)*

2. *Den Tod niemand zwingen kunnt (SA)*

3. *Jesus Christus, Gottes Sohn (T)*

4. *Es war ein wunderlicher Krieg (SATB)*

5. *Hier ist das rechte Osterlamm (B)*

6. *So feiern wir das hohe Fest (ST)*

7. *Wir essen und wir leben wohl (SATB)*

Combined Choirs, Chamber orchestra, Leonard Ratzlaff, conductor

## ***Program Notes***

Tonight's concert is a celebration of the music and legacy of **Johann Sebastian Bach**. Included in the program is a work by Bach's predecessor **Johann Kuhnau** in Leipzig, a work by the 19th-century composer **Felix Mendelssohn** who is credited with the revival of interest in the music of Bach, a work by the Renaissance Spanish composer **Victoria** whose music forms an important part of the history leading towards the choral works of Bach and provided a model for sacred motet writing in the 19th and 20th centuries, and Scandinavian and North American composers who likely studied the works of Bach as they developed their own compositional styles in the late 19th to 21st centuries. The concert will culminate in one of Bach's well-known cantatas, *Christ lag in Todesbanden*.

**August Söderman** was a much-respected composer of 19th-century Sweden. His collection of seven pieces entitled *Sacred Songs* was published in 1872. Although comprising Latin texts from the Mass, it is not a Mass, but a collection of previously-composed pieces that were used as incidental music. The U of A Concert Choir will be singing four movements of this set.

American composer **Eric Whitacre** is one of the best-known and most popular choral composers of his generation. A prolific writer of predominantly a cappella choral works, Whitacre composed *When David Heard* in 1999, and since its premiere on March 26th, 1999, it has become a favourite of choirs and audiences around the world. Comprising only two lines of text, which are heard at the beginning and the end of the piece, *When David Heard* can take up to 13 minutes to perform. The inner passages of the piece provide a representation of the unbearable pain and sorrow of losing a son through the free repetition of the words 'my son' and 'Absalom.' As well as powerful passages in which the choir is divided into 18 parts, you will also hear many moments of silence throughout this work. In his performance notes at the beginning of the piece, Whitacre asks the singers to 'trust the silences'. The Madrigal Singers invite you to trust in the silences and enjoy the music of *When David Heard*.

**Johann Kuhnau** had a long association with Leipzig, and St Thomas's Church, becoming the organist at the church when he was only 24 years of age, and later (1701) the Cantor of St Thomas's School--a well-respected, well-established school affiliated with the church. Upon Kuhnau's death, JS Bach took over as Cantor. Considered as the most important link between Schütz and Bach, Kuhnau wrote keyboard music, church cantatas (as did his successor, Bach), and motets, of which *Tristis est anima mea* is one. This motet is in the traditional church style (reminiscent of Palestrina and Victoria), and is a piece that Bach himself performed. The text is an adaptation of the gospel events leading up to the crucifixion, and thus complements the text of Bach's *Christ lag in Todesbanden*.



In 1829 **Felix Mendelssohn** revived Bach's *St Matthew Passion*, a work he had studied for many years. This performance became a milestone for the Bach revival movement, and throughout the remainder of his life, Mendelssohn was dedicated to the performance of other Bach works. Like Kuhnau and Bach, Mendelssohn also had a notable association with the city of Leipzig, where from 1835 to 1847 he directed the famous Gewandhaus concerts (an organization established by Johann Kuhnau some 150 years before). He died in Leipzig at the young age of 38. A prolific composer of symphonies, piano and instrumental works, oratorios and large choral works, Mendelssohn also composed several smaller choral works, one of which is *Richte mich, Gott*. It is the second of a set of three Psalm settings published in 1844 as Mendelssohn's *Op 78*, and features alternating passages between the upper and lower voices of the choir, and brilliantly sonorous eight-part chords created when all voice parts combine.

Sometimes referred to as the 'Spanish Palestrina,' **Tomas Luis de Victoria** was born in the province of Avila and spent his childhood as a choirboy and church organist at the Avila Cathedral. When he was 17 he journeyed to Rome where he became a cantor at the Collegium Germanicum, and eventually, the chapel master and instructor at the Roman Seminary. It was there that he most likely studied with Palestrina and was heavily influenced with the Italian style of writing. *O Quam Gloriosum* provides examples of both Victoria's unique style of motet writing and the Italian influence. He enjoyed contrasting passages of simple, homophonic writing with passages of rhythmic variety, but he adhered to the Italian style of imitation and text painting. It is a truly joyful piece that easily conveys the message of the text: How glorious the Kingdom where all the Saints rejoice!

Edmonton-born composer **Robin John King** graduated from the University of Toronto, where he studied organ and church music with teachers such as William Wright, Godfrey Rideout, Talivaldis Kenins, and John Tuttle. He returned to Edmonton and was the Music Director at Robertson-Wesley United Church and later St Andrew's United Church, was the Executive Director of the Alberta Choral Federation, and the founding conductor of the community choir, Vocal Alchemy. It was as a member of John Tuttle's Exultate Chamber Singers in Toronto that King received his inspiration for the piece *Exultate Deo*, which was first performed in 2003 by the Concordia University Concert Choir (Edmonton). Mr King is now an ordained minister in the United Church of Canada and resides in Bashaw, Alberta.

Swedish composer **Jan Sandström** studied composition in Stockholm and Paris before becoming Professor of Composition at a State College in northern Sweden in 1989. He is one of Sweden's most successful composers. *Sanctus* is based on one of his first compositions written as a child, and was re-composed in the late 1990s for the 50th Anniversary of the orphanage in Santafé de Bogotá (La Casa de la Madre y el Niño).



Internationally recognized composer, **Trond H F Kverno** was born in Oslo, Norway. Active as an organist, church musician, and teacher of theory at the Norwegian State Academy of Music, his pieces, amongst which is *Ave Maria*, are some of the most frequently performed in Norway.

Born on March 21 in Eisenach, Germany, **Johann Sebastian Bach** (1685-1750) worked as church organist and composer in Arnstadt, Mühlhausen, Weimar, Cöthen and Leipzig; it is in this latter location, where he worked from 1723 to his death in 1750, that the majority of Bach's most famous works were composed. Taking over from Johann Kuhnau (the composer of *Tristis est anima mea*, heard earlier in the program) in 1723 as Cantor of St Thomas Church and St Thomas School, one of Bach's main duties was to compose a new cantata for each Sunday of the church year. Several cycles of cantatas exist from his years in Leipzig, as do some cantatas written prior to his time in Leipzig. One such earlier work is his *Christ lag in Todesbanden*, possibly dating from 1707-08, when he was employed in Mühlhausen, but revised in 1724 (when he had taken over his duties in Leipzig). Based on an Easter chorale melody and text written some 150 years earlier by Martin Luther, Bach's cantata uses one verse of the chorale, and the chorale melody, in each of the seven choral movements that comprise the work (an instrumental sinfonia opens the cantata). In the first and fourth movements, all four voices of the choir are employed in a chorale fantasia type of setting in which the original chorale melody is heard, unornamented, in the soprano and alto voices respectively, while the other voices sing fairly ornamented fragments of the chorale within a fairly elaborate fugal and imitative style of writing. The concluding seventh movement, also employing all voices of the choir, is a more straightforward harmonization of the chorale melody, a feature that became standard for his later cantatas. The inner movements (2, 3, 5, 6) are set for either single voices of the choir or duets in a mirror image around the fourth movement; thus, the second movement is for sopranos and altos, the third for tenors, the fifth for basses, and the sixth for sopranos and tenors.

- Program Notes by Kimberley Taylor and Debra Cairns

# *Text Translations*

## *1. Kyrie*

Kyrie eleison  
Chiste eleison  
Kyrie eleison

Lord, have mercy  
Christ, have mercy  
Lord, have mercy

## *2. Agnus Dei*

Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis

Lamb of God,  
who takes away the sins of the world,  
have mercy upon us

## *4. Domine Jesu Christe*

Domine Jesu Christe, Rex gloriae,  
Salva nos

O Lord Jesus Christ, King of glory,  
Save us

## *5. Benedictus*

Benedictus qui venit in nomine Domini

Blessed is he who comes  
in the name of the Lord

## *When David Heard*

When David heard that Absalom was slain  
he went up into his chamber over the gate and wept,  
and thus he said: My son, O my son Absalom;  
would God I had died for thee.

## *Tristis est anima mea*

Tristis est anima mea  
usque ad mortem:  
sustinete hic, et vigilate mecum:  
jam, jam videbitis turbam,  
  
quæ circumdabit me:  
Vos fugam capietis,  
et ego vadam immolari pro vobis.

Sad is my soul  
unto death:  
stay here, and keep watch with me:  
now, now you will see a crowd of  
men  
surround me:  
You shall flee,  
and I will go to be sacrificed for you.



*Richte mich, Gott*

Richte mich, Gott, und führe meine Sache wider das unheilige Volk  
und errette mich von den falschen und bösen Leuten.  
Denn du bist der Gott meiner Stärke; warum verstössest du mich?  
Warum lässest du mich so traurig geh'n, wenn mein Feind mich drängt?  
Sende dein Licht und deine Wahrheit,  
dass sie mich leiten zu deinem heiligen Berge, und zu deiner Wohnung.  
Dass ich hineingehe zum Altar Gottes, zu dem Gott, der meine Freude und Wonne ist,  
und dir, Gott, auf der Harfe danke, mein Gott.  
Was betrübst du dich, meine Seele, und bist so unruhig in mir?  
Harre auf Gott! Denn ich werde ihm noch danken,  
dass er meines Angesichts Hülfe, und mein Gott ist.

Do me justice, O God, and fight my fight against a faithless people;  
from the deceitful and impious man rescue me.  
For you, O God, are my strength. Why do you keep me so far away?  
Why must I go about in mourning, with the enemy oppressing me?  
Send forth your light and your truth; they shall lead me on  
And bring me to your holy mountain, and to your dwelling place.  
Then will I go in to the altar of God, the God of my gladness and joy;  
Then will I give you thanks upon the harp, my God.  
Why are you so downcast, O my soul? And why do you sigh within me?  
Hope in God! Then I will again give him thanks,  
In the presence of my Saviour and my God.

*Exultate Deo*

Exultate Deo, adjutori nostro: jubilate Deo Jacob.  
Sumite psalmum et date tympanum: psalterium jucundum cum cythara.  
Buccinate in Neomenia tuba: insigni dic solemnitatis vestrae.

Rejoice unto God our helper: sing aloud unto the God of Jacob.  
Take a psalm and bring hither the timbrel: the pleasant psaltery with the harp.  
Blow the trumpet in the new moon: on the noted day of your solemnity.

*O Quam Gloriosum- Victoria*

O quam gloriosum est regnum, in quo cum Christo gaudent omnes sancti,  
amicti stolis albis, sequuntur Agnum quocumque ierit.

O how glorious is the kingdom wherein all the Saints rejoice with Christ;  
arrayed in white robes they follow the Lamb whithersoever he goeth.



*Christ lag in Todesbanden- Bach*

*Versus 1*

Christ lag in Todesbanden  
Für unsre Sünd gegeben,  
Er ist wieder erstanden  
Und hat uns bracht das Leben;  
Des wir sollen fröhlich sein,  
Gott loben und ihm dankbar sein  
Und singen halleluja,  
Halleluja!

*Versus 2*

Den Tod niemand zwingen kunnt  
Bei allen Menschenkindern,  
Das macht' alles unsre Sünd,  
Kein Unschuld war zu finden.  
Davon kam der Tod so bald  
Und nahm über uns Gewalt,  
Hielt uns in seinem Reich gefangen.  
Halleluja!

*Versus 3*

Jesus Christus, Gottes Sohn,  
An unser Statt ist kommen  
Und hat die Sünde weggetan,  
Damit dem Tod genommen  
All sein Recht und sein Gewalt,  
Da bleibet nichts denn Tods Gestalt,  
Den Stach'l hat er verloren.  
Halleluja!

*Versus 4*

Es war ein wunderlicher Krieg,  
Da Tod und Leben rungen,  
Das Leben behielt den Sieg,  
Es hat den Tod verschlungen.  
Die Schrift hat verkündiget das,  
Wie ein Tod den andern fraß,  
Ein Spott aus dem Tod ist worden.  
Halleluja!

*Christ lag in Todesbanden- Bach*

*Verse 1*

Christ lay in death's bonds  
handed over for our sins,  
he is risen again  
and has brought us life  
For this we should be joyful,  
praise God and be thankful to him  
and sing alleluia,  
Alleluia

*Verse 2*

Nobody could overcome death  
among all the children of mankind.  
Our sin was the cause of all this,  
no innocence was to be found.  
Therefore death came so quickly  
and seized power over us,  
held us captive in his kingdom.  
Alleluia !

*Verse 3*

Jesus Christ, God's son,  
has come to our place  
and has put aside our sins,  
and in this way from death has taken  
all his rights and his power, h  
ere remains nothing but death's outward  
form, it has lost its sting.  
Alleluia!

*Verse 4*

It was a strange battle  
where death and life struggled.  
Life won the victory,  
it has swallowed up death  
Scripture has proclaimed  
how one death ate the other,  
death has become a mockery.  
Alleluia

*Christ lag in Todesbanden (cont'd)*

*Versus 6*

So feiern wir das hohe Fest  
Mit Herzensfreud und Wonne, Das  
uns der Herre scheinen lässt, Er ist  
selber die Sonne,  
Der durch seiner Gnade Glanz  
Erleuchtet unsre Herzen ganz,  
Der Sünden Nacht ist verschwunden.  
Halleluja!

*Versus 7*

Wir essen und leben wohl  
In rechten Osterfladen,  
Der alte Sauerteig nicht soll  
Sein bei dem Wort der Gnaden,  
Christus will die Koste sein  
Und speisen die Seel allein,  
Der Glaub will keins andern leben.  
Halleluja!

*Christ lag in Todesbanden (cont'd)*

*Verse 6*

Thus we celebrate the high feast  
with joy in our hearts and delight that  
the Lord lets shine for us,  
He is himself the sun  
who through the brilliance of his grace  
enlightens our hearts completely,  
the night of sin has disappeared.  
Alleluia !

*Verse 7*

We eat and live well  
on the right Easter cakes,  
the old sour-dough should not  
be with the word grace,  
Christ will be our food  
and alone feed the soul,  
faith will live in no other way.  
Alleluia

***The Legacy of Bach***

University of Alberta Concert Choir  
Debra Cairns, conductor

University of Alberta Madrigal Singers  
Leonard Ratzlaff, conductor

Chamber orchestra  
Susan Flook, concertmaster

***Chamber Orchestra***

**Violin I**

Susan Flook  
Anna Kozak  
Virginie Gagné

**Violin II**

Heather Bergen  
Eric Buchman  
James Cockell

**Viola**

Charles Pilon  
Andrew Bacon

**Cello**

Julie Amundsen

**Bass**

Janice Quinn

**Organ**

Tammy-Jo Mortensen

The baroque bows being used in today's concert have been provided by  
the Alberta Baroque Ensemble.



**University of Alberta Concert Choir**

Founded in 1970, the University of Alberta Concert Choir has been conducted by Dr. Debra Cairns since 1989 (with the exception of the past 2 years). Membership is open to students across the campus through auditions held at the beginning of each year. As a result, the singers come from such diverse disciplines as business, sciences, education and the arts, as well as music itself. The choir rehearses 4 hours per week and can be taken as a Fine Arts option.

Regular national semi-finalists in the CBC Competition for Amateur Choirs (Mixed Choir category), the U of A Concert Choir has appeared with the Edmonton Symphony Orchestra, been featured at Music Conference Alberta and the Department of Music’s Music at Convocation Hall showcase concert series, and has been heard on national broadcast of the CBC. In recent years the choir has toured to Ontario, Vancouver Island, the east coast of Canada and Iceland.

***UNIVERSITY OF ALBERTA CONCERT CHOIR***

Dr Debra Cairns, Conductor  
Alison Norris, Assistant Conductor  
Clarijane Belliones, Accompanist

**Soprano**

Amica Beulshausen  
Alesha Bogdan\*  
Victoria Carter  
Lisa Dolinsky  
Jordyn Dryden  
Natasha Fung  
Olivia Garland  
Holly Kroeker  
Alison Norris  
Kaylee Rudiger\*  
Kara Scott  
Canbi Tam  
Leigh Walbaum\*  
Candice Yip

**Alto (cont’d)**

Laura Ritchie  
Olivia Ruschkowski  
Stephanie Savage  
Lauren Trelford  
Lok Yi (Virginia) Wan

**Tenor**

Michelle Chan  
Zhi (Vincent) Chen  
Nafiseh Dadgostar  
Eli Huang  
Gloria Wan  
Vincent Zheng

**Baritone/Bass**

Aaron Adamkewicz  
Scott Charlton  
Derek Fehr  
Greg Koller  
JunWei (Leo) Li  
Yiming (Mike) Liu  
Sidney M’sahel  
Chad Ohman  
Schyler Palm  
Spencer Peacock  
Dylan Reap

**Alto**

Carolina Alborno  
Cheri Bastien  
Heeran Cho  
Silken Conradi  
Melanie Dunch  
Rachel Grahn  
Cassandra Hickman  
Chelsea Ludwig  
Kayla MacDonald  
Jessica Milanowski

\* denotes Executive Member

## **University of Alberta Madrigal Singers**

From its beginning in 1978 as an ensemble dedicated to the performance of Renaissance and Baroque music, the Madrigal Singers have grown in numbers and reputation, performing music of all periods, but with a focus on music of the past two centuries. Conducted by Leonard Ratzlaff since 1982, the Madrigal Singers present their own concerts as well as singing as a guest chorus with the Alberta Baroque Ensemble and the Edmonton Symphony. They have recorded 5 CDs, of which two, *Balulalow* and *The Passing of the Year*, won the National Choral Award presented by the Association of Canadian Choral Conductors for the best recording of the year. The Madrigal Singers have toured within western Canada and in Europe, and were successful at several international choral competitions in Germany and Ireland. They have also won the Mixed Choir category in the National Choral Competition for Amateur Choirs on three occasions.

### ***UNIVERSITY OF ALBERTA MADRIGAL SINGERS***

Dr. Leonard Ratzlaff, conductor

Kimberley Taylor, assistant conductor

Irene Apanovitch, choir president

#### **Soprano**

Amica Beulshausen

Olivia Garland

Alison Norris

Sonia Oppenheim

Gianna Read

Amber Schneider

Kimberley Taylor

Andrea Vogel

Jessica Wagner

#### **Alto**

Irene Apanovitch

Silken Conradi

Laura Forster

Rachael King

Jee Won Kwak

Norah Lumax

Stephanie Savage

Abra Whitney

Da-Young Yoon

#### **Tenor**

Denis Arseneau

Levi Chiles

James Frobbs

Raimundo Gonzales

Sean McMann

Anthony Wynne

#### **Bass**

Kelvin Chu

Rob Curtis

Kurt Illerbrun

Nathanael King

Matthew Knight

Damon MacLeod

Adam Robertson

Adam Sartore

***Acknowledgements:*** The Department of Music would like to acknowledge the generous sponsorship of the Roger and Libby Smith Choral Fund in support of the chamber orchestra in this concert.



# DEPARTMENT OF MUSIC UPCOMING PERFORMANCES

PLEASE VISIT [WWW.MUSIC.UALBERTA.CA](http://WWW.MUSIC.UALBERTA.CA) FOR FURTHER DETAILS

The World Music Ensembles celebrate **World Music Week Thursday March 24 through Saturday March 26**, featuring a performance by our Middle Eastern North African Music Ensemble, Indian Ensemble and West African Music Ensemble each evening in **Convocation Hall at 7pm**. Admission by donation.

A week-long celebration of the voice, **Vocal Arts Week** culminates in an exciting all-star performance featuring visiting guests **Norine Burgess** (mezzo-soprano), **John Tessier** (tenor), **Nathan Berg** (baritone), and **John Greer** (head of New England Conservatory of Music's vocal program, composer, conductor and collaborative pianist) together with members of the Department of Music **Jolaine Kerley, Catherine Abele, Elizabeth Turnbull, Len Ratzlaff** and **Janet Scott-Hoyt** on **Sunday, March 27 at 2pm** in Convocation Hall. Admission by donation.

On **Monday April 4 at 8pm** at the Winspear Centre for the Arts, the **University Symphony Orchestra** performs the world premiere of a new composition by the Department of Music 2010/11 Composition winner, Colin Labadie. This performance also includes *Glazunov Sax Concerto* and Brahms *Symphony No. 2*.

Tickets: \$20 Adults | \$15 Seniors | \$10 Students | Available in advance through the Department of Music General Office 3-82 Fine Arts Building or 780.492.0601 | Tickets also available at the door on the evening of the performance.

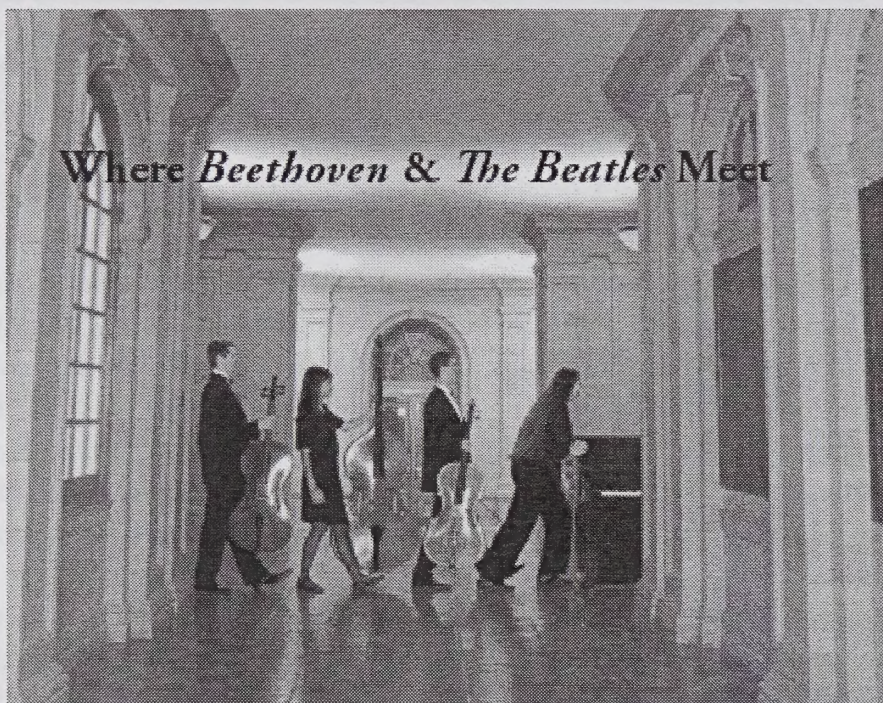
**World Music at Winspear** presents a showcase of our talented World Music ensembles including our Middle Eastern North African Music Ensemble, Indian Ensemble and West African Music Ensemble **Thursday, April 7 at 8pm** at the Winspear Centre for the Arts. Tickets: \$20 Adults | \$15 Seniors | \$10 Students | Available in advance through the Department of Music General Office 3-82 Fine Arts Building or 780.492.0601 | Tickets also available at the door on the evening of the performance.

The **Concert Choir** presents **Sacred and Profane**: A varied program ranging from sacred art works and Nordic masters to profane pieces by Australian, British and Canadian composers on **Friday, April 8 at 8pm** in Convocation Hall. Admission by donation.

Catch the **Concert Band** live in concert one last time during the 2010/11 year! **Sunday, April 10 at 2pm** in Convocation Hall. Admission by donation.



## Where *Beethoven & The Beatles* Meet



Whether you're into sonatas or b-sides, the University of Alberta Department of Music invites you to make, take, live and breathe music. Train in classical music. Experiment with any one of our twenty student ensembles. Study popular music. Learn from nationally and internationally acclaimed performers, historians and theorists. Travel the world through the music of different cultures. Push the boundaries of performance and composition. **Apply today.**



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